



Royal
Academy
of
Music

Prospectus

for entry in 1993





**Her Royal Highness the Princess of Wales
President of the
Royal Academy of Music**



**Royal
Academy
of
Music**

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth
The Queen Mother

President

HRH The Princess of Wales

Royal Academy of Music
Instituted 1822
Incorporated by Royal Charter 1830





**Royal
Academy
of
Music**

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Principal

Sir David Lumsden MA, D Phil, Mus B, Hon D Litt,
Hon RAM, FRCM, FRSA, Hon FLCM, FRNCM, FRSAMD,
Hon FTCL, Hon GSM, Hon FRCO, FRSCM

Warden

Peter James PhD, B Mus, Hon RAM, Hon RCM, FBSM

Deputy Warden

Jasper Thorogood GRSM, ARAM

Director of the Junior Academy

Jonathan Willcocks MA

Managing Director

Patrick Maddams BA(Econ)

Head of Finance

Appointment pending

Director of Development

Peter Shellard BA

Projects Manager

Frances Campbell BA

Chair of Performance Studies

Appointment pending

Course Tutors:

B Mus: Professor Arnold Whittall
(*Titular Dean of Undergraduate Studies*)

Jonathan Freeman-Attwood M Phil, B Mus
(*Associate Dean of Undergraduate Studies*)

Timothy Bowers D Phil, B Mus, ARAM
(*Tutor Assistant*)

Performers and GRSM:

David Pettit (to 1993/4)

Advanced Course: John Streets FRAM

M Mus: The Warden

Heads of Studies

George Caird BA, FRAM
(*Instrumental/Woodwind*)

Jean Harvey FRAM (*Strings*)

John Wallace FRAM (*Artistic Director, Brass*)

Christopher Elton FRAM (*Keyboard*)

Paul Patterson FRAM, FRSA
(*Composition and Contemporary Music*)

Mark Wildman ARAM (*Vocal*)

Admissions Officer

Philip White ARAM

Librarian

Joan Slater ALA

Management Accountant

Roy Clifford AFA

Estates Manager

Peter Smith GRSM

General Office Manager

Peggy van Luyn MBA

Steward

Michael Gray

Counsellor

Christine Robinson

Academic Year 1993-94: 27 September 1993 to 30 June 1994

See also Vocal Studies (page 18), and M Mus Course (page 25)

*Every effort has been made to ensure the accuracy of the information in this Prospectus at the time of publication.
However, the Academy reserves the right to vary its programme and staffing according to circumstances.*

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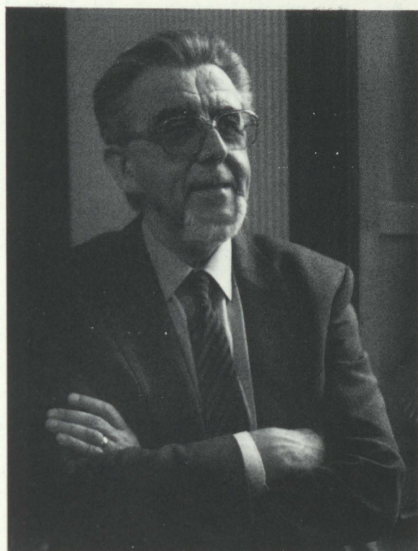
Map (*inside back cover*)

Pilar Fernandez



Jonathan Freeman-Attwood, Associate Dean of Undergraduate Studies, with a B Mus (Performance) class

A message from the Principal



Sir David Lumsden, twelfth Principal of the Royal Academy of Music

Choosing where to go for your musical education and training at any stage in your career is obviously critical. The great variety and especially the rival claims of individual colleges and between university and conservatoire can be utterly bewildering. Should I study abroad now or later? Will I fit in best in one place or another? You may be very sure where you want to go already – on the other hand, you may not... Either way, think hard and often and try to find out as much as possible about any institutions which may seem to you attractive. Find out for yourself. Ask yourself the following questions. Who will teach me? What choice of curriculum is there? What ensemble opportunities are there? How frequently will I gain public performance experience? How up-to-date and forward-looking is the institution, how relevant its training, how broadly stimulating its education? What is its track-record in the job-market? Who are its best-known alumni? Where do its students come from? What opportunities are there for international contacts and study?

How and where can you find the answers to these questions? The problem is sophisticated and cannot be over-simplified. Try to find time to visit any institution you are curious about, ask for the official answers but also find a few students (maybe in the refectory) and ask *them*. Get the feel of the place – Is it buzzing with vitality? Is it attractive physically? Does it seem cheerful and purposeful? Look at the notice-boards – what is going on?

This Prospectus is, of course, designed to persuade you that the Royal Academy of Music *is* the place to study. If you come to enquire, I can promise you straight answers and no pressure whatsoever. If you decide to apply, I can promise you a fair hearing. If you get a place, we will explain to you how best to prepare for your arrival. Once you are here ... well, the rest of the Prospectus can help tell you what to expect.

I hope you choose well – and I send you our warmest best wishes for your success, wherever you find yourself.

Centre for Advanced Performance Studies

Royal Academy of Music/ King's College, London

In 1991 the Royal Academy of Music and King's College (University of London) established a Centre for Advanced Performance Studies. The Centre will facilitate the development of a range of opportunities for music students of both institutions.

Developments embrace the following:

- i) **New B Mus (Performance) Degree at the Royal Academy of Music:** the Academy has replaced its three- and four-year programmes from September 1991 with the **Bachelor of Music (B Mus)** degree of the University of London. This four-year Course reaffirms the practical emphasis of training, and there are opportunities, as part of flexible 'credit' arrangements, for specialised practical and academic study as well as exchanges with institutions abroad.

- ii) **Instrumental and vocal tuition for King's College students:** tuition by Academy professors is available at Principal- and Second-study level; this embraces the third-year performance specialism. Opportunities also exist for King's College students to participate in the Academy's practical activities.
- iii) **Shared classes:** these will enable music students from both institutions to take part in joint classes and lectures – particularly 'electives' at third- and fourth-year undergraduate level.
- iv) **Postgraduate degrees:** steps are being taken to develop a postgraduate degree programme at the Academy in association with King's College.
- v) **Student Services:** these include
 - hostel accommodation (all B Mus students can apply for hostel accommodation of the University of London)
 - direct access through a designated member of staff to the counselling services of King's College
 - enhanced social facilities

Other collaborative arrangements in London

Close collaboration is also being developed with the following institutions:

- i) **Royal College of Music:** in September 1992, the vocal faculties of the Royal Academy of Music and the Royal College of Music combine to form the new Royal London Schools' Joint Vocal Faculty. The aim is to create the finest training for singers in opera, music theatre and concert work. See pages 18–19 for details.
- ii) **University of London/SOAS (School of Oriental and African Studies):** the Academy offers a one-year pre-college Course for students from the Far East in association with the University of London. See page 25 for details.

General Information

Royal Academy of Music

The Royal Academy of Music has a long and proud history of training musicians since its inception in 1822. Some of our famous performers, including recent students who have achieved notable success in the profession, are detailed on pages 30–1. The standards and camaraderie of the Academy provide a network of support throughout the world.

Location

(see map on inside back cover)

The Academy is situated in an elegant part of north-central London, with the famous Regent's Park within two minutes' walk. There is easy access to main-line and underground stations as well as Heathrow and Gatwick International Airports.

London as a cultural centre

London has been called the gateway to Europe for the English-speaking world. It is one of the world's most energetic and vibrant cities and has a wealth of buildings, museums and art galleries to enjoy. The performing arts are served by important concert halls, opera houses and theatres, providing an exciting milieu for the musician.

The international dimension

The Academy has almost 500 students, including 150 postgraduates. Well over 100 of our students come from abroad, so we are an international community - with all the benefits that this brings to the institution and those who work in it. There is a programme of exchanges with music conservatoires abroad - including America, France, Germany and Australia.

Facilities

The Academy is a striking Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire: generous teaching, lecturing and practice accommodation, a recently updated stock of pianos, a well-equipped library, a modern opera theatre and a large concert hall. Substantial improvements and additions have been made in recent years, notably the extensive refurbishment of our main rehearsal/concert hall (the Duke's Hall) and the provision of a range of electronic studios, including for media music.

Open Days

Open Days are arranged for all applicants to the Academy and are normally held in November. Visits at other times may also be arranged but are usually for groups rather than

individuals. Enquiries should be addressed to the Admissions Officer.

Practice accommodation

There are two suites of purpose-built practice studios, and many of the teaching rooms are available for practice in the evenings. Facilities are available between 9.00 and 20.45 on weekdays during term, and on a more restricted basis at weekends and in vacations.

Consultation lessons

The Academy takes great care over the allocation of students to teachers. Those who have accepted a place at the Academy are encouraged to make early contact with the appropriate Head of Studies. Every effort is made to accommodate students' preferences, but the final allocation of students is at the absolute discretion of the Principal.

Scholarships and bursaries

Entrance Scholarships and Exhibitions are awarded to selected candidates during the course of the entrance examinations. The Academy is also able to offer numerous awards to specially talented entrants, both undergraduate and postgraduate. Enquiries should be made to the Warden.

Student Services

Accommodation: the Estates Manager has access to a wide range of accommodation including the resources available to students of King's College. There are also some forty-four places at our own Hall of Residence. All enquiries should be addressed to the Estates Manager at the Academy.

Counselling: the Academy's pastoral team is led by the Counsellor who has access to the specialist facilities of King's College. Other expertise is also available, including from a designated Chaplain from the University of London Chaplaincy.

Health: the Academy has access to a range of specialists who deal with difficulties related particularly to performing musicians. There are also close links with a number of the city's teaching hospitals. See also page 29.

Post-Student Support: the Academy's 'Music Box' (organised by the Development Office) provides advice and information for students seeking to develop a career. There are a number of one-year fellowships which offer the Academy's range of facilities as part of the career-building process.

Recitals, concerts and prize competitions

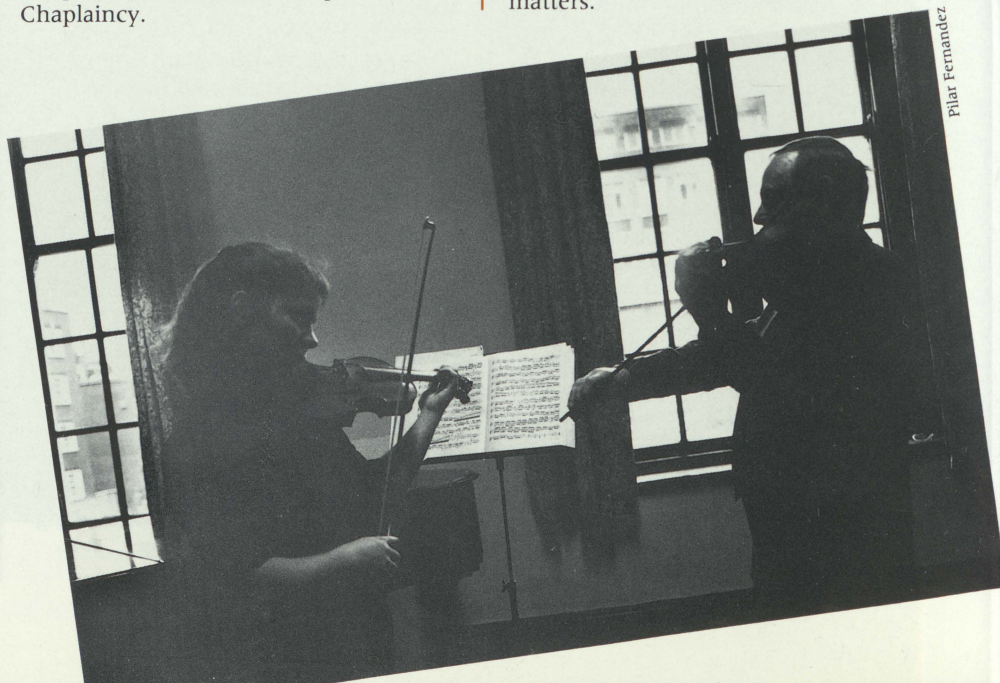
A full programme of recitals and concerts is designed to give students performance experience. A full-time liaison officer arranges and monitors performances outside the Academy as training enables students to undertake an increasing amount of work at a professional level. There are also opportunities to gain solo experience with orchestras as well as to take part in the unusually wide range of competitive prizes.

Stock of instruments

All students, except in piano, organ, harpsichord and timpani & percussion, are expected to own their instrument(s). The Academy has an extensive stock of instruments, particularly stringed, including a number of most valuable ones. These may be available on loan during studentship. There is also a stock of the less common woodwind and brass instruments and modern copies suitable for early music.

Overseas students

A Guide is available from the Admissions Officer giving details of life in London, expenses and related matters.



Pilar Fernandez

Subjects and Courses offered

Principal-study subjects

Strings: Violin, Viola, Violoncello, Double Bass; Harp; Classical Guitar

Woodwind: Flute, Oboe, Clarinet, Saxophone, Bassoon; Recorder

Brass: Horn, Trumpet, Trombone, Euphonium, Tuba

Timpani and Percussion (one subject)

Free Bass Accordion

Conducting (normally postgraduate only)

Singing

Keyboard: Piano, Piano Accompaniment (postgraduate and from Year 3 for undergraduates); Répétiteur (postgraduate only); Organ

Composition; Electro-Acoustic Composition

Early Music: Recorder, Baroque Flute, Baroque Oboe, Oboe d'amore, Classical Clarinet, Baroque Bassoon; Natural Horn, Eighteenth-century Trumpet, Cornett; Baroque Violin, Baroque Viola, Baroque Violoncello, Viola da gamba, Violone; Lute; Harpsichord, Fortepiano

Enquiries are welcomed concerning the availability of other subjects.

Undergraduates do not specialise, normally, in early music instruments before the third year (except Recorder and Harpsichord).

The following are available as **Related Instruments:**

Piccolo, Cor Anglais, E flat Clarinet, Bass Clarinet, Saxophone, Basset Horn, Contra Bassoon; Wagner Tuba, Alto Trombone, Bass Trumpet

Media Music and Jazz

See page 21 for details of subjects available. These include a range of instruments as well as voice and composition.

Keyboard Skills: the B Mus Course does not require a traditional, contrasting Second-study subject. Instead, a graded programme of Keyboard Skills is offered to enhance the necessary development, for a professional musician, of keyboard ability allied to general musicianship.

Group teaching

The Academy offers instrumental and vocal tuition both to individuals and groups of students, enabling them to enjoy the benefits of both approaches. In a number of subjects, teaching is on a 'team' basis, thus affording students (particularly at more senior level) the opportunity to experience a variety of approaches and ideas.

Joint Principal Study

The demands of Principal-study work normally mean that only one subject can be taken as the main study – with its supporting classes. Those on the Conductors' Course usually take another subject as Principal-study level, but may not be able to attend its full range of supporting classes. In very exceptional circumstances it may be possible for two subjects to be pursued at Principal-study level.

Full-time Courses

Details of the courses listed below may be found on page 25.

Undergraduate

B Mus (Perf) Course (London University) – UCCA Code: W305
4 years (exceptionally, 3 years)

The Professional Certificate is available for those who do not complete the core elements of the B Mus Course.

Please note that the Music Department at King's College, University of London continues to offer its three-year B Mus Course (UCCA Code: W302) for which separate application must be made via the UCCA system.

Postgraduate

Advanced Course
Normally 2 years, minimum 1 year

M Mus Course (London University)
1 year – Composition or Performance

Other Courses
Intermediate Certificate Course (pre-College)
1 year – for students from the Far East

There are no facilities for part-time study at the Senior Academy, but enquiries regarding shorter, intensive periods of study are welcomed and should be addressed to the Deputy Warden.

Courses for Juniors (see page 29)
Junior Academy Course
Intermediate Course
A First String Experience
Junior String Ensemble Experience

Visiting Professors

Distinguished musicians (visiting professors) visit the Academy frequently to direct concentrated periods of specialist study. Other well-known musicians are available as consultants and take occasional classes etc.

Pilar Fernandez



In the following pages the members of the Academy's teaching staff for the 1992–3 session in the various faculties are listed.

Strings

Head of Studies

Jean Harvey FRAM

International Chair of Cello Studies

Lynn Harrell Hon RAM

Violin

Zakhar Bron

Derek Collier FRAM

Diana Cummings FRAM

Howard Davis FRAM, FRSAMD, FRSA

Erich Gruenberg Hon RAM, FGSM, FRCM

Jean Harvey FRAM

Maurice Hasson Hon RAM

Sophie Langdon Dip RAM

Nicholas Miller Dip RAM

Clarence Myerscough FRAM

György Pauk Hon RAM, Hon GSM

Christopher Warren-Green FRAM

Xue Wei

Viola

Ian Jewel Hon ARAM

Martin Outram ARAM

Roger Tapping

John White FRAM

Cello

Douglas Cummings FRAM

Lionel Handy ARAM

Derek Simpson Hon MA, FRAM

David Smith ARAM, FRSAMD

David Strange FRAM

Double Bass

Robin McGee FRAM

Rodney Stewart FRAM

Classical Guitar

Colin Downes

Michael Lewin FRAM

John Mills

Timothy Walker Hon ARAM

Julian Bream CBE, Hon RAM

(Visiting Professor)

John Williams Hon RAM

(Visiting Professor)

Harp

Daphne Boden Hon ARAM, ARCMA, FRSA

Skaila Kanga ARAM

Chamber Music – see page 15

Early Music – see page 22

Jazz – see page 21

Consultants

Rivka Golani

Osian Ellis CBE, Hon D Mus, FRAM

Instrument Custodian

David Rattray

Bowed Instruments

The Academy provides specialist string training in solo, chamber-music, orchestral and Baroque performance. The number of principal players in orchestras and chamber ensembles throughout Britain and abroad testifies to the high reputation of the string faculty. There is a unique collection of over 200 stringed instruments, many of them very valuable (there are six by Stradivari). These instruments may be available on loan to students.

B Mus String Curriculum

- | | |
|---|------------------------------|
| i) <i>Principal-study tuition</i> | vii) Techniques and analysis |
| ii) Masterclasses, performance classes, concerto work | viii) Keyboard skills |
| iii) Chamber music (page 15) | ix) Aural training |
| iv) Orchestral training (page 14) | x) History of music |
| v) Art of teaching | xi) Humanities |
| vi) Repertoire and performance practice | xii) Music electives |
| | xiii) Chorus |

See page 23 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.



Pilar Fernandez

Classical Guitar

The comprehensive training enables guitar students to reach the highest standards as soloists, ensemble players and teachers. The curriculum includes a varied programme of lectures and concerts. Chamber music covers mixed groups and guitar duo and ensemble work, while close links with such departments as Early Music, Jazz and Composition provide further outlets. The work of the distinguished faculty is supplemented by regular visits by Julian Bream and John Williams.

B Mus Guitar Curriculum

- | | |
|---|-----------------------------|
| i) <i>Principal-study tuition</i> | vi) Techniques and analysis |
| ii) Masterclasses, performance classes, concerto work | vii) Fretboard harmony |
| iii) Ensemble work/chamber music | viii) Aural training |
| iv) Art of teaching | ix) History of music |
| v) Repertoire and performance practice | x) Humanities |
| | xi) Music electives |
| | xii) Chorus |

See page 23 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.



Suzie E Maeder

Left: John White, viola teacher
Right: David Rattray,
Instrument Custodian



Pilar Fernandez

Harp

The harp has played an important role at the Academy since its inception with such masters as Bochsá, Dizi, Alfred Kastner, John Thomas, Gwendolen Mason and, in our own day, Osian Ellis. There are regular specialist classes in orchestral and solo repertoire, sight reading and ensemble work. The Academy owns a number of important early and modern harps.

B Mus Harp Curriculum

- | | |
|---|------------------------------|
| i) <i>Principal-study tuition</i> | vii) Techniques and analysis |
| ii) Masterclasses, performance classes, concerto work | viii) Keyboard skills |
| iii) Chamber music (page 15) | ix) Aural training |
| iv) Orchestral training (page 14) | x) History of music |
| v) Art of teaching | xi) Humanities |
| vi) Repertoire and performance practice | xii) Music electives |
| | xiii) Chorus |

See page 23 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.

Woodwind

Head of Studies

George Caird BA, FRAM

Flute

Sebastian Bell FRAM, Hon RCM

Michie Bennett

William Bennett Hon RAM

Keith Bragg (*Piccolo*)

Recorder

Peter Holtslag Hon ARAM

Oboe

George Caird, BA, FRAM

Tess Miller Hon ARAM (*also Oboe d'amore*)

Celia Nicklin FRAM

Christine Pendrill (*Cor anglais*)

Sue Bohling (*Reedmaking*)

Clarinet

Richard Addison FRAM

(*also Eb and Bass Clarinet*)

Angela Malsbury Hon RAM

(*also Bass Horn*)

Nicholas Rodwell

Andrew Marriner

Keith Puddy ARAM, FTCL

(*also Classical Clarinet*)

Saxophone

Richard Addison FRAM

Bassoon

Robin O'Neill

John Orford Hon RAM, ARMC

David Chatterton (*Contrabassoon*)

Early Music – see page 22

Jazz – see page 21

Consultants

Evelyn Rothwell Barbirolli OBE, MA,

Hon RAM, FRCM, FRNCM, Hon FTCL

Gordon Hunt Hon ARAM

Karl Leister Hon RAM

Antony Pay Hon RAM

The Academy has a long tradition of training illustrious woodwind players. This tradition is upheld today by the many former students who are currently performing as soloists and orchestral players, and who play in chamber music, and also by the smaller orchestral combinations which specialise in new music.

B Mus Woodwind Curriculum

- | | |
|---|-------------------------------|
| i) <i>Principal-study tuition</i> (including related instrument – page 7) | viii) Techniques and analysis |
| ii) Masterclasses, performance classes, concerto work | ix) Keyboard skills |
| iii) Orchestral training including repertoire classes (page 14) | x) Aural training |
| iv) Chamber music: wind ensemble, also with piano/strings (page 15) | xi) History of music |
| v) Reed making and instrument maintenance | xii) Humanities |
| vi) Art of teaching | xiii) Music electives |
| vii) Repertoire and performance practice | xiv) Chorus |

See page 23 for details of vi)-xiii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.

Pilar Fernandez



George Caird, Head of Woodwind Studies

Brass

Pilar Fernandez



The brass section of the Symphony Orchestra in rehearsal

Artistic Director

John Wallace FRAM

Horn

Derek Taylor FRAM, FLCM
Michael Thompson FRAM
Richard Watkins FRAM

Trumpet

Ray Allen ARAM
James Watson FRAM

Trombone

Robert Hughes (*Bass Trombone*)
Harold Nash FRAM (*Tenor Trombone*)

Euphonium

Steven Mead

Tuba

Patrick Harrild Hon ARAM

Early Music – see page 22

Jazz – see page 21

Visiting Professors

Paul Archibold (*Trumpet*)
Michael Hext (*Trombone*)
John Wilbraham FRAM (*Trumpet*)

Consultants

Sidney Ellison FRAM
Ifor James FRAM

All the teachers in this faculty are active at the highest professional level – including principal players with most of London's leading orchestras and representatives of the flourishing solo and freelance fields. As such, they are able to keep students in touch with opportunities in the profession and developments in contemporary composition, as well as providing individual tuition and guidance.

B Mus Brass Curriculum

- | | |
|---|------------------------------|
| i) <i>Principal-study tuition</i> (including related instrument – page 7) | vii) Techniques and analysis |
| ii) Masterclasses, performance classes, concerto work | viii) Keyboard skills |
| iii) Orchestral training, including repertoire classes (page 14) | ix) Aural training |
| iv) Chamber music: brass ensemble, also with piano/strings (page 15) | x) History of music |
| v) Art of teaching | xi) Humanities |
| vi) Repertoire and performance practice | xii) Music electives |
| | xiii) Chorus |

See page 23 for details of v) -xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.



Fritz Curzon

John Wallace,
Artistic Director,
Brass Studies

Timpani and Percussion

Susan Bixley ARAM
Nicholas Cole FRAM
Stephen Quigley ARAM

Consultants

James Blades OBE, Hon M Mus, Hon RAM
James Holland

The Academy offers specialist training for students who wish to study the use of these instruments from the time of Bach to the present day. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are essentially specialised and increasingly diverse. (See also page 21 – Jazz Studies.)

The Academy's orchestras and smaller ensembles provide good opportunities for students to gain experience. The department possesses a wide range of percussion instruments for modern needs, and there are purpose-built teaching and practice facilities.

B Mus Timpani and Percussion Curriculum

- | | |
|---|------------------------------|
| i) <i>Principal-study tuition</i> | vii) Techniques and analysis |
| ii) Masterclasses, performance classes | viii) Keyboard skills |
| iii) Orchestral training (page 14) | ix) Aural training |
| iv) Percussion ensemble | |
| v) Art of teaching | x) History of music |
| vi) Repertoire and performance practice | xi) Humanities |
| | xii) Music electives |
| | xiii) Chorus |

See page 23 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.

Free Bass Accordion

Owen Murray GRAM,
Dip RAM (Copenhagen)



In 1986 the Academy became the first British music college to introduce this instrument; a faculty of students has quickly built up. As well as studying the instrument's substantial original repertoire, students play suitable transcriptions. The free bass accordion can realise, exactly, Urtext editions of many works from the Baroque period onwards, up to and including Messiaen. Much emphasis is placed on the instrument's wide chamber music repertoire.

B Mus Free Bass Accordion Curriculum

- | | |
|--|-----------------------------|
| i) <i>Principal-study tuition</i> | vi) Techniques and analysis |
| ii) Masterclasses, performance classes | vii) Keyboard skills |
| iii) Chamber music | viii) Aural training |
| iv) Art of teaching | |
| v) Repertoire and performance practice | ix) History of music |
| | x) Humanities |
| | xi) Music electives |
| | xii) Chorus |

See page 23 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.

Conducting

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters Hon ARAM

(Director of Conducting Studies)

Horst Neumann Hon RAM

(Director of Choral Conducting Studies)

George Hurst Hon RAM (Consultant)

The Principal-study Conductors' Course provides comprehensive and integrated study over three years. Due to its demands and the level of experience required, it is best suited to students following the Advanced (postgraduate) Course.

Conducting studies

Regular Classes are held throughout each term to include:

- detailed study of specific repertoire, score reading, analysis, score learning and preparation
- conducting and baton technique (based on Toscanini/Barzin principles) and the technical means to communicate the score through gesture
- the study of playing styles

Additional classes are given periodically throughout the year by visiting guest conductors.

Practical work: Students prepare repertoire with keyboard, instrumental ensembles and in orchestral workshops. They also work with all the Academy orchestras and choirs, including the Manson Ensemble for 20th-century repertoire, in both rehearsal and performance.

Opera: Opportunities are available for répétiteur training and, where appropriate, students can be seconded to the Opera Department as assistant conductor for selected productions.

Rehearsal technique: the principles of orchestral training and the study of the practical, psychological and musical aspects involved in the relationship between conductor and performers.

Additional studies

Regular classes are held in keyboard skills, score reading, languages, aural training and analysis.

Further information

- i) Rehearsals and concerts are videoed for discussion and analysis.
- ii) Opportunities are available each term for the organising of choral and/or orchestral concerts.
- iii) The Philharmonia Chorus Scholarship is awarded annually by audition and enables a student to

work closely with this celebrated chorus and its Chorus Master, Horst Neumann.

- iv) The Henry Wood Scholarship is awarded biennially to a deserving student.
- v) A selected student is given the opportunity to work closely with the Hertford Choral Society and its Musical Director in rehearsals and performances.

Course details

A separate brochure giving full details of the Conductors' Course is available from the Admissions Officer.

Classes are also available for students not on the Principal-study Course who wish to study conducting as a Second or subsidiary study.

Entry requirements

A leaflet giving full details is available from the Admissions Officer. The closing date for applications is 31st January and auditions are held in the spring for entry in the following September.

Pilar Fernandez



Colin Metters (second from left) directs a conducting studies class

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

George Caird BA, FRAM
(Head of Orchestral Studies)

Marion McGrath B Mus
(Orchestral Manager)

Nicholas Cleobury MA, Hon RAM, FRCO

John Georgiadis FRAM

Odaline de la Martinez FRAM

Colin Metters Hon ARAM

Trevor Pinnock Hon RAM (Consultant)

David Strange FRAM
(Director of String Orchestra)

Christopher Warren-Green FRAM
(Artistic Director of Sinfonia)

Orchestral training is available for all students, and undergraduates whose Principal study is an orchestral instrument are normally expected to be available for orchestras. The Academy orchestras are:

The Symphony Orchestra, which covers the large-scale symphonic repertoire;

The Sinfonia (sponsored by the 3i Group PLC), which covers the smaller-scale repertoire;

The Opera Orchestra, which accompanies opera and music theatre productions;

The String Orchestra, which provides specialist training for first-year string students;

The Manson Ensemble, a specialist group concentrating on contemporary music, available to more senior students.

Each orchestra gives a concert at least once a term, and may also give public concerts outside the Academy. Rehearsals of the various Academy orchestras are from time to time taken by distinguished guest conductors. Opportunities for playing concertos and other solo works exist with all orchestras.

There are also a number of smaller specialist groups:

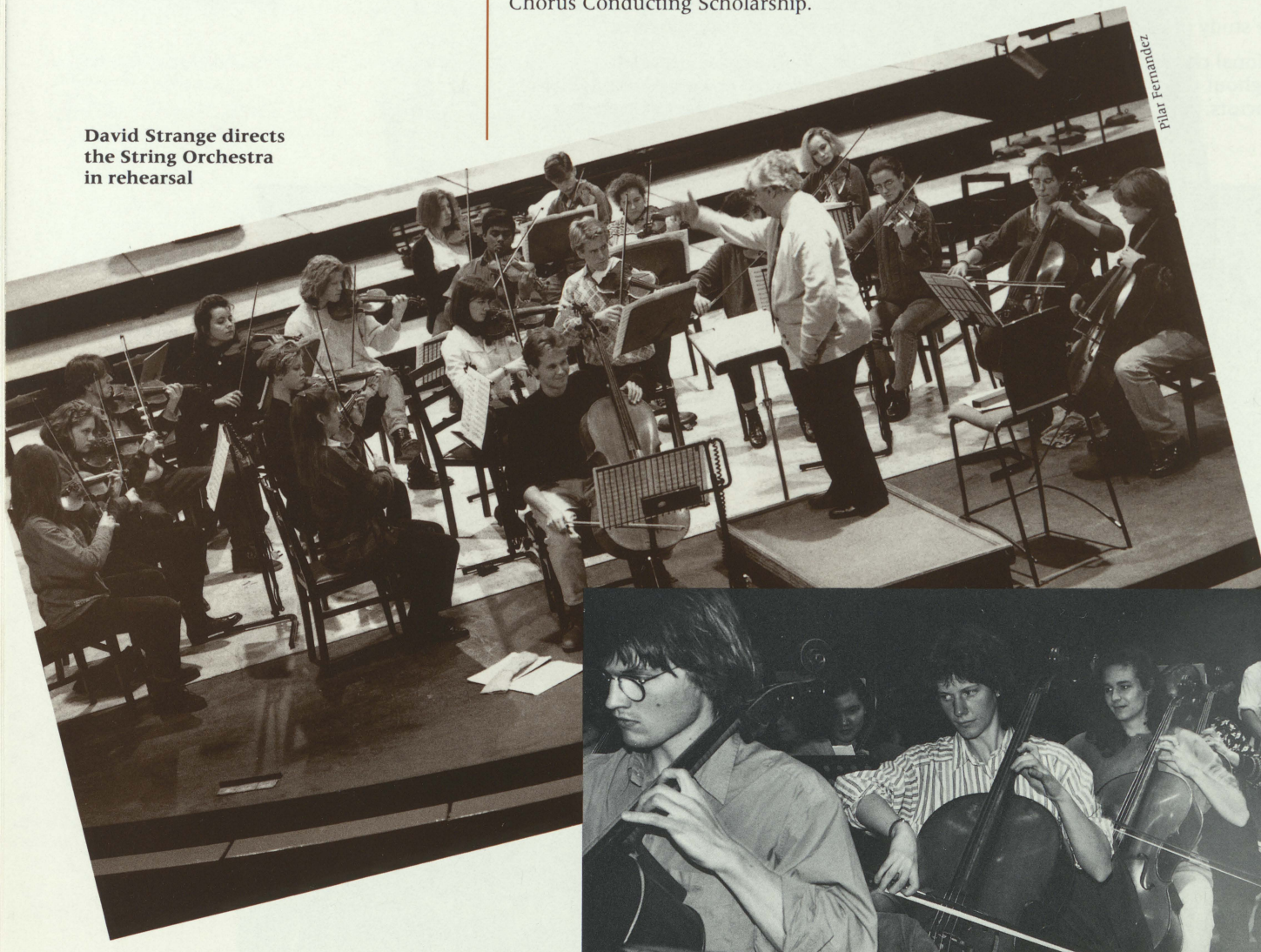
The Chamber Orchestra, which concentrates on eighteenth-century music;

Woodwind and Brass Orchestral Repertoire Classes;

Woodwind and Brass ensembles (see also page 15 – Chamber Music)

The Academy is developing close links with the **Philharmonia Orchestra and Chorus**. Opportunities exist for selected senior students to perform with the Philharmonia subject to competitive audition; also available are specially related foyer concerts in the Royal Festival Hall, participation in the Philharmonia's South Bank Centre Projects, masterclasses by soloists appearing with the Orchestra, and attendance at Philharmonia rehearsals. See also page 13 concerning the Philharmonia Chorus Conducting Scholarship.

David Strange directs the String Orchestra in rehearsal



Pilar Fernandez



Rita Castle

Members of the Amadeus Quartet

Norbert Brainin OBE, Hon D Mus, D Univ,
Hon RAM
Siegmond Nissel OBE, Hon D Mus, D Univ,
Hon RAM
Martin Lovett OBE, Hon D Mus, D Univ,
Hon RAM

Members of the Alberni Quartet

Howard Davis FRAM, FRSAM, FRSA
Peter Pople FRSAM
Roger Best FRSAM
David Smith ARAM, FRSAM

George Caird BA, FRAM (*Woodwind*)
John Wallace FRAM (*Brass*)
Jean Harvey FRAM
Alexander Kelly FRAM
Hamish Milne FRAM
Derek Simpson Hon MA, FRAM
John White FRAM

For many years the Academy has been noted for the excellence of its chamber music provision. Sidney Griller, who retired in 1986, achieved a unique record in the formation and training of string quartets. He was succeeded by members of the Amadeus Quartet who provide regular coaching for selected ensembles. In 1991 members of the Alberni Quartet joined the distinguished team of regular coaches.

Among the well-known string quartets formed at the Academy are the Arditti, Alberni, Coull, Hanson, Lindsay, Maggini (formerly Bochmann) and Medici Quartets and, recently, the Vanbrugh Quartet – winners of the Portsmouth International String Quartet Competition in 1986. Other ensembles founded at the Academy include Lontano and the Nash Ensemble.

Specialist coaching is available for all students of strings, piano, woodwind and brass. There is also generous ensemble provision in contemporary music and early music. Students are expected to familiarise themselves not only with the established repertory but also to grasp the opportunity to rehearse lesser-known and new works.

**Howard Davis of the
Alberni Quartet with a
student ensemble**

KEYBOARD STUDIES

Head of Studies

Christopher Elton FRAM

International Chair of Piano Studies

Andras Schiff

Piano

Christopher Elton FRAM
Jean Harvey FRAM
Graeme Humphrey ARAM
Alexander Kelly FRAM
Piers Lane
Hamish Milne FRAM
Frank Wibaut Hon RAM

Piano Accompaniment

Michael Dussek ARAM
Iain Ledingham MA, ARAM, FRCO
Malcolm Martineau MA
Geoffrey Pratley B Mus, FRAM
John Streets FRAM
David Willison ARAM
Roger Vignoles BA, Mus B, Hon RAM
(Consultant)

Répétiteur

See Piano Accompaniment and
Coaching (page 18)

Organ

Nicholas Danby Hon RAM, FRCM, FGSM
(Director of Organ Department)
David Titterton

Visiting Professors in Organ

Peter Hurford OBE, MA, Mus B, Hon D Mus,
Hon RAM, FRCO, FRSCM
Simon Preston FRAM
David Sanger FRAM, FRCO
John Scott MA, Mus B, Hon RAM, FRCO

Early Music – see page 22

Jazz – see page 21

Piano maintenance and tuning

David Flanders
Peter Salisbury

Piano

Comprehensive training is provided by the Piano Faculty. In addition to solo recitals and concerto repertoire there are opportunities in chamber music and accompaniment/duo work with instrumentalists and singers. For undergraduates, the piano-skills programme aims to develop such professional skills as sight-reading and improvisation.

The Academy's stock of pianos includes instruments by a number of leading makers. This enables students to gain a wide range of experience with professional work and international competitions in mind.

In 1987 a Bosendorfer model 290SE concert grand piano was installed in the Barbirolli Room. This instrument, the result of the combined skills of Viennese craftsmanship (a Bosendorfer Imperial) and American technology, reproduces with remarkable exactness the performances of those who play on it. A number of piano professors have received expert training in the use of the instrument's remarkable technology so that students are able to employ this important teaching aid to their advantage.

B Mus Piano Curriculum

- | | |
|---|--|
| i) <i>Principal-study tuition</i> | vi) Techniques and analysis |
| ii) Masterclasses, performance classes, concerto work | vii) Keyboard/piano skills and accompaniment |
| iii) Chamber music (page 15) | viii) Aural training |
| iv) Art of teaching | ix) History of music |
| v) Repertoire and performance practice | x) Humanities |
| | xi) Music electives |
| | xii) Chorus |

See page 23 for details of iv)-xi) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.



Pilar Fernandez

Above: Christopher Elton,
Head of Keyboard Studies

Left: Frank Wibaut





Piano Accompaniment

Piano accompaniment may be taken as a Principal Study by undergraduates in years 3–4 and by postgraduates at entry. Classes are also available for first- and second-year undergraduates and postgraduate Principal-study pianists. The full range of song and instrument-duo repertoire is embraced and students are encouraged to take part in chamber music.

B Mus Piano Accompaniment Curriculum

In years 1–2, those with a special interest in Piano Accompaniment follow the Principal-study course for pianists with music electives reflecting their commitment to accompaniment.

Years 3–4:

- | | |
|--|--|
| i) <i>Principal-study tuition</i> | v) Art of teaching (page 23) |
| ii) Masterclasses, performance classes | vi) Languages for musicians |
| iii) Accompaniment skills | vii) Repertoire and performance practice (page 23) |
| iv) Song/instrumental accompaniment | viii) Music electives (page 23) |

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.

Répétiteur

Selected students are assigned to the Opera course (*see* page 19) where they receive intensive training in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the programme of study.

Andras Schiff, International Chair of Piano Studies

Organ

Organists have regular access to two important organs, one in the 'classical' tradition and the other in the 19th-century French symphonic tradition. The four-manual classical organ by Rieger in nearby St Marylebone Parish Church is used by the Academy as its main teaching instrument. It is available to students on a daily basis. An important three-manual organ after the great French builder, Cavaillé-Col, is being made by the Dutch firm of Peter van den Heuvel, for installation in the Duke's Hall in summer 1993. Together these two instruments will provide an unrivalled facility for study and performance. Details of the specifications of the instruments are available from the Admissions Officer.

The Organ Faculty arranges a comprehensive specialist curriculum to complement other course provision and includes: contemporary music seminars, organ improvisation, integration with Early Music studies (page 22), aspects of organ building, regular workshops given by guest teachers and faculty teachers and periodic visits to organ builders as well as to organs of special interest.

B Mus Organ Curriculum

- | | |
|---|------------------------------|
| i) <i>Principal-study tuition</i> | vii) Techniques and analysis |
| ii) Masterclasses, performance classes | viii) Keyboard/organ skills |
| iii) Professional studies (<i>see</i> above) | ix) Aural training |
| iv) Art of teaching | x) History of music |
| v) Repertoire and performance practice | xi) Humanities |
| vi) Church music studies (page 24) | xii) Music electives |
| | xiii) Chorus |

See page 23 for details of iv)–v) and vii)–xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.



The Rieger Organ in St Marylebone Parish Church

For up-to-date information regarding Joint Vocal Faculty members of staff, please write to the Academy's Admissions Officer.

Head of Studies

Mark Wildman ARAM

International Chair of Vocal Studies

Robert Tear CBE, MA, Hon RAM, FRSA, FRCM

Kenneth Bowen MA, Mus B, Hon RAM, FRSA

Charles Brett MA, Hon RAM

Patricia Clark FRAM

David Johnston Hon RCM

John Kitchiner

Joy Mammen Hon RAM

Yvonne Minton CBE, Hon RAM

Mary Thomas FRAM

Mark Wildman ARAM

Song Classes

Richard Jackson MA (*Lieder*)

Iain Ledingham MA, ARAM, FRCO
(*Italian Recit*)

Benjamin Luxon CBE, Hon RAM
(*English Song*)

John Shirley Quirk CBE, BSc, Hon D Mus,
D Univ, Hon RAM (*Lieder*)

John Streets FRAM (*French Song*)

Languages

Ludmilla Andrew BA (*Russian Coaching*)

Penelope Mackay (*French Coaching*)

Fred Wagner Ph D, D Phil, Hon ARAM
(*German*)

Dr Lella Alberg Hon ARAM, Hon RCM
(*Italian*)

Coaching

Iain Ledingham MA, ARAM, FRCO

Malcolm Martineau MA

Geoffrey Pratley B Mus, Hon FRAM

Clara Taylor ARAM

David Willison ARAM

Early Music – see page 22

Paul Esswood Hon RAM

Robert Spencer Hon ARAM

Choirs

Geoffrey Mitchell Hon ARAM

Horst Neumann Hon RAM

(*Director of Choral Conducting Studies*)

Opera Department

Director of Opera (*Appointment pending*)

Sarah Pilling (*Opera Administrator*)

Mary Hill MA (*Assistant to Director*)

Mary Nash FRAM (*Senior Music Coach*)

Jenny Frankel (*Movement*)

Delia Lindon (*Acting*)

Ed Lambert (*Répétiteur*)

Ludmilla Andrew BA (*Russian Coaching*)

Tina Ruta FGSM (*Italian Coaching*)

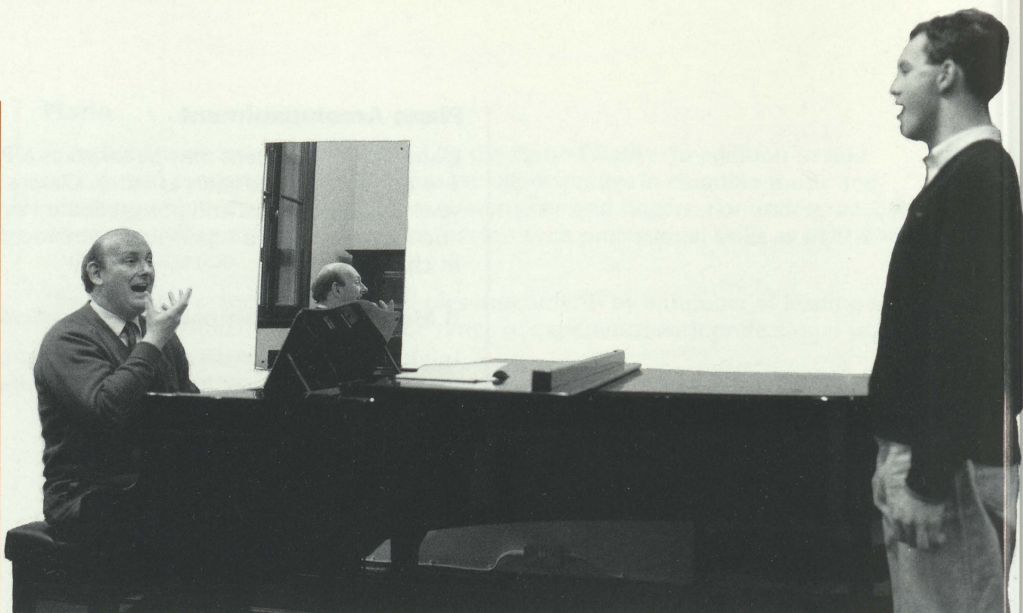
Margaret Adams (*Wardrobe Mistress*)

David Stressing (*Technical Director*)

Music Theatre Department

Director of Music Theatre

(*Appointment pending*)



Pilar Fernandez

Mark Wildman, Head of Vocal Studies

The Royal London Schools' Vocal Faculty

From September 1992 the Royal Academy of Music (RAM) and Royal College of Music (RCM) offer a new joint vocal faculty. All singing staff and all singing students will be working together as a single unit, combining the resources of both institutions.

The new curriculum encompasses all aspects of vocal training, including:

- a **six-year programme**: this is the length of time deemed necessary for comprehensive vocal training; students may enter at any stage according to experience and vocal development
- 90 minutes' per week individual **vocal teaching** and 30 minutes' per week **coaching** throughout the course
- comprehensive provision of the main European **languages** reflecting repertoire and professional need
- emphasis on **movement**, including warm-up and fitness
- an expanded programme of **stagecraft** with special reference to drama, opera and music theatre
- a new, intensive course in **music theatre** to reflect the diverse opportunities in this important field
- a separate programme for those wishing to specialise in **solo-concert** and **chamber-choir** work

Where the term dates do not harmonise between the two institutions (RAM and RCM) students are advised that they may be required to attend classes outside the normal term dates of the institution concerned.

For undergraduates, while the professional vocal studies training is identical, the other supporting/academic studies are provided separately by each institution.

B Mus Vocal Curriculum (RAM) i)-v) shared with RCM

- | | |
|---|-------------------------------|
| i) <i>Principal-study tuition</i> | viii) Techniques and analysis |
| ii) Masterclasses, performance classes, concerts | ix) Keyboard skills |
| iii) Coaching | x) Aural training |
| iv) Complementary studies: stage-work, movement, drama, preliminary opera/music theatre | xi) History of music |
| v) Languages and related song classes | xii) Humanities |
| vi) Art of teaching | xiii) Music electives |
| vii) Repertory and performance practice | xiv) Chorus |

See page 23 for details of vi)-xiii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.

Opera and Music Theatre

A thorough and comprehensive stage experience is considered by the Joint Vocal Faculty as fundamental to the training of all singers, including those wishing to follow the concert programme. The approach seeks to achieve a synthesis of physical freedom and control as well as vocal assurance to produce a thoroughly professional performance.

The six-year programme approaches this in three distinct phases:

Part I (years 1-2): general stage work, including warm-up and fitness, movement, drama, languages, speech training.

Part II (years 3-4): introduction to opera and music theatre – a continuation of the work begun in Part I. The programme includes, for all students, movement, languages, acting and stagecraft (make-up, costumes, fencing etc), as well as scenes and productions. Some emphasis is placed on each student's intended field of specialism.

Part III (years 4-6): students specialise in *either* opera *or* music theatre; in addition to more extended workshop experience, regular, full-length public productions are given. The specialist **Opera Programme** continues the elements of Part II and includes intensive scenes and production work. The specialist **Music Theatre Programme** explores a diverse field, ranging from 'musicals' such as *West Side Story* to works by Purcell, Stravinsky, Britten, Alexander Goehr and other modern writers.

The programme is flexible so that, for example, postgraduates joining the course with relevant stage experience may take a shortened form of the Part II Course, or, alternatively, extend Part III by a year. Those following the music-theatre specialism may sometimes complete Part III in one year. The two institutions (Royal Academy of Music and Royal College of Music) have agreed to set aside increased private funds to support students for whom alternative funding is not available; these students will therefore be able to take full advantage of the opportunity for more extended study which is considered fundamental to the comprehensive nature of the training.

The facilities of both the Royal Academy of Music and the Royal College of Music are available for all students. The Royal Academy has the Sir Jack Lyons Theatre, built in 1977, while the Royal College has the Britten Opera Theatre, completed in 1986.

A scene from
Gianni Schicchi
RAM Opera
production
March 1992



Pilar Fernandez



A Robert Tear masterclass

Concert Programme

This programme is for postgraduates who are training towards a career in solo-concert and chamber-choir work. It includes Principal-study and coaching tuition, languages and related song classes, movement, acting and stagecraft, chorus work and individual electives – oratorio, session work, early music and contemporary music.

Choirs

Main Choir: this is for Principal-study undergraduate singers as well as other undergraduates in their first and second years. Two concerts are given each year.

Chamber Choir: this choir performs *a cappella* and other music from all periods, reflecting the range of professional opportunities available in this field.

Clive Torman

Composition

Head of Composition and Contemporary Music

Paul Patterson FRAM, FRSA

Residencies

Appointments pending

Howard Blake FRAM (*Visiting Professor*)

Christopher Brown MA, FRAM

Timothy Bowers D Phil, B Mus, ARAM

(*Course Co-ordinator*)

Michael Finnissey

Edward Gregson M Mus, FRAM

Melanie Daiken M Mus, ARAM

Graham Collier OBE (*Jazz*)

Justin Connolly B Mus

(*Advanced Orchestration*)

Jonathan Harvey MA, PhD, D Mus

(*Visiting Professor, Electro-acoustic Music*)

Malcolm Hill Dr Fil, M Mus, ARAM, FRCO

(*M Mus Classes*)

Nick Ingman (*Media Music*)

Sarah Thomas B Mus, ARAM

(*Undergraduate Course Workshop*)

Manson Fellow

Nigel Clarke

Electronics Engineer

Euripides Georganopoulos

The Composition programme provides a wide range of opportunities with the aim of ensuring that students can earn a living in a rapidly changing field. Special features of the course include:

Performance of students' compositions: there are numerous opportunities in orchestral workshops, ensemble sessions and individually, including the 'Mainly New' concert series. There are regular concerts of student works including the Composer Festivals (see below) and the Academy's Prizewinners' Concerts on London's South Bank (supported by the GRE Charitable Trust).

Composers' Workshops: these weekly sessions provide an important focus to the programme and include performances of sketches and work in progress. Eminent figures in contemporary music regularly contribute to the workshops.

Electives: many of the Academy's electives are relevant to the needs of composers - especially church music, theatre music, ballet, jazz and media music.

Electro-acoustic facilities: three suites, including the Yamaha Hi-tech Suite, house important facilities under the supervision of a full-time electronics engineer. Much state-of-the-art equipment has also been kindly provided by Roland (UK) Ltd. Facilities exist for recording, for electro-acoustic and rock music. Regular concerts are given.

Residencies and Visiting Composers: distinguished composers take up short-term residencies, giving lessons, workshops and seminars. In addition to our *Composer Festivals*, recent visitors have included Sylvano Bussotti, Sir Harrison Birtwistle, Toru Takemitsu, Gyorgy Ligeti, Nigel Osborne, Michael Finnissey, Gerard Schurmann and Sir Peter Maxwell Davies.

Prizes and Commissions: there are various annual prizes, some of them judged upon live performance.

Bursaries and Fellowships: there are five major awards for postgraduates - two Mosco Carner awards, a Leverhulme Trust Fellowship, the Manson Fellowship and the Hermes Fellowship.

B Mus Composition Curriculum

- | | |
|---|-----------------------------|
| i) <i>Principal-study tuition</i> | iv) Techniques and analysis |
| ii) <i>Complementary studies:</i>
workshops, electronic studio,
professional skills | v) Keyboard skills |
| iii) <i>Instrumentation and arranging</i> | vi) Aural training |
| | vii) History of music |
| | viii) Humanities |
| | x) Music electives |
| | ix) Chorus |

See page 23 for details of iv)-x) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.

International Composer Festivals

Festival Administrator
Roger Steptoe BA, ARAM

Since 1984 the Academy has devoted a full week in the spring to a festival based on the work of a distinguished living composer, in his presence, following a period of intensive study and rehearsal. *Classical Music* described the 1990 American Music Festival as a 'significant show-case for contemporary music and a vital part of the teaching philosophy of Britain's oldest conservatoire'.

In 1984 the subject of the first Festival was Witold Lutoslawski. Subsequently the composers in residence have been Sir Michael Tippett, Krzysztof Penderecki, Olivier Messiaen with his wife Yvonne Loriod, Hans Werner Henze and Luciano Berio. The 1990 American Music Festival included twenty works by Elliott Carter and eleven by student composers, of which two were jazz pieces.

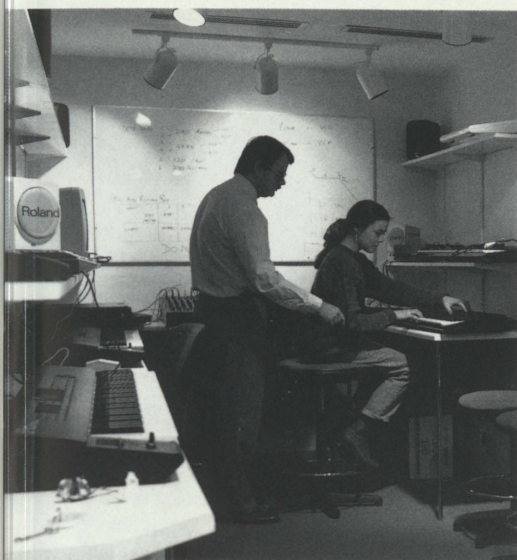
The 1993 Festival will focus on the music of composers who have studied at the Academy over the last thirty years and have achieved national and international distinction. This is being held in conjunction with a series of celebratory concerts to mark the re-opening of our main concert hall (the Duke's Hall) following its major refurbishment.



Rita Castle

The Yamaha Hi-Tech Suite

Media Music and Jazz



The Roland Media Music Room

Media Music

Nick Ingman (*Director*)
 Robert Chilcott MA (*Light Music*)
 Jess Bailey
 Mick Parker (*Technology and Keyboards*)
 Charlie Morgan (*Drums*)
 Mark Smith (*Bass Guitar*)
 John Etheridge (*Guitar*)

Electronics Engineer

Euripides Georganopoulos

Jazz

Graham Collier OBE (*Director*)

Instrumental and Vocal

Jeff Clyne (*Bass and Bass Guitar*)
 Trevor Tompkins (*Drum Kit*)
 Ed Speight (*Guitar*)
 John Etheridge (*Guitar*)
 Michael Garrick (*Piano*)
 Martin Speake (*Saxophone*)
 Jimmy Hastings (*Clarinet and Flute*)
 Hugh Fraser (*Trombone*)
 Chris Pyne (*Trombone*)
 Steve Waterman (*Trumpet*)
 Henry Lowther (*Trumpet*)
 Norma Winstone (*Vocal*)
 Also teachers from the Media Music Faculty

Composition and Arranging

Graham Collier
 Michael Garrick
 Nick Ingman (*Media Music*)

Ensembles

Graham Collier (*Big Band*)
 Trevor Tomkins (*Big Band*)
 Keith Nichols (*Early Jazz Ensembles*)
 Nick Ingman (*Studio and Media Ensembles*)
 Jeff Clyne
 Hugh Fraser
 Martin Speake (*Workshops*)
 Trevor Tompkins

An awareness and experience of rhythmic music will stand a musician in good stead when asked to play in a West End show or in a studio session or orchestral concert, accompanying a popular or rock singer. In recognising this, the Academy has encouraged the development of a programme which is available to any student who seeks to develop skills in Media Music and Jazz to complement other studies. Activities are arranged at various levels according to talent, experience and choice.

Media Music and Jazz may also be taken at Principal-study level in performance or composition. Students are encouraged to widen their specialism(s) to encompass all areas of these branches of contemporary music.

Media Music

Course Director: Nick Ingman

The Commercial Music Course deals with music created for films, television, radio, records and video, where those areas are not already covered by the Contemporary Music Department and/or the Jazz Course. The primary focus of the Course is on composition, although performance skills are also covered. The Course also emphasises the practical matter of making a living in the media music field. Strands covered in the Course will include:

- Media composition and arranging
- Ensemble work (as performers and composers)
- Technology
- Instrumental skills
- Contemporary Studies (including business practices)
- Film and TV writing

Details of a separate new B Mus curriculum for Media Music are on a leaflet available from the Admissions Office.

The Course attracts a wide range of sponsorship, currently including technology equipment from Roland (UK) Ltd and Yamaha (UK) Ltd. A key element of the Course will be the Woolf Seddon Masterclasses, organised by Woolf Seddon Solicitors. Partly vocational in nature, these Masterclasses will also bring to the Academy major figures from the media music world.

Jazz

Course Director: Graham Collier OBE

The Jazz Course is taught by practising musicians who are aware that many jazz skills can be taught inside a conservatoire, while others must be learnt within the actual playing process.

Ensembles

Repertoire, Improvisation and Contemporary Music workshops are held weekly, acquainting the student with jazz materials and language. The Big Band acts both as a historical base and as a contemporary workshop to explore the many possibilities of today's big band. The Studio Ensemble and Media Music workshops introduce students to the skills needed to work in the commercial field. Other small groups are actively encouraged. There are regular lectures on other areas of professional preparation as well as the latest technology skills.

Guests and Concerts

Visiting artists from all over the world have included Anthony Braxton, Dave Holland, Eberhard Weber, Steve Coleman, Kenny Wheeler, David Murray, Ulf Radelius, Ronan Guilfoyle, Itchy Fingers and members of Loose Tubes. There are regular concert opportunities both in the Academy and outside.

B Mus Curriculum

- | | |
|-----------------------------------|---|
| i) <i>Principal-study tuition</i> | viii) Composing and arranging |
| ii) Performance classes, concerts | ix) Electronic technology |
| iii) Ensembles | x) Keyboard skills |
| iv) Workshop | xi) Aural training and transcription skills |
| v) Language of jazz | |
| vi) Art of teaching | xii) History of music |
| vii) Repertoire | xiii) Humanities |
| | xiv) Music electives |

See page 23 for details of vi)-vii) and x)-xiv) above

The programme is not normally available for *postgraduates* but individual cases may be considered on an exceptional basis.

John Toll MA, FRCO (*Director*)

Consultants

Ton Koopman Hon RAM
Andrew Parrott
Trevor Pinnock Hon RAM
Anthony Rooley FRAM

Strings

Simon Standage MA (*Baroque Violin*)
Jan Schlapp ARAM (*Baroque Viola*)
Jennifer Ward Clarke Hon ARAM (*Baroque Cello*)
Richard Campbell (*Viola da Gamba and Violone*)
Robert Spencer Hon RAM (*Lute*)

Woodwind

Peter Holtslag Hon ARAM (*Recorder*)
Lisa Beznosiuk Hon RCM (*Baroque Flute*)
Sophia McKenna (*Baroque Oboe*)
Anthony Robson ARAM (*Baroque Oboe – Consultant*)
Keith Puddy ARAM, FTCL (*Classical Clarinet*)
Appointment pending (*Baroque Bassoon*)

Brass

Anthony Halstead (*Natural Horn*)
David Staff (*Eighteenth-century Trumpet; Cornett*)
Appointment pending (*Sackbut*)

Fortepiano

Neal Peres da Costa
Melvyn Tan (*Consultant*)

Harpsichord

Virginia Black FRAM
Iain Ledingham MA, ARAM, FRCO
John Toll MA, FRCO (*Continuo: Harpsichord and Organ*)
Kenneth Gilbert Hon RAM (*Visiting Professor*)

Organ (see pages 16–17)

Early Music Classes

Paul Esswood Hon RAM
(*Baroque Singing with instrumentalists*)
Robert Spencer Hon RAM (*Early English Song Class*)
Ensemble work: Members of Faculty

Virginia Black, harpsichord teacher

The Academy sees the area of 'Performance Practice' as embracing the study of performing styles in all periods of music, with particular emphasis on music written between 1600 and 1850. Any student may pursue this study, which has an increasingly important role both as an educational necessity and as a professional tool, *either* as a full-time specialism *or* as a subsidiary element in the Course. In the former case, this will include a Principal-study period instrument, ensemble coaching and performance-practice workshops; in the latter case, this may include playing on a modern instrument under early music specialists, both solo and in ensemble.

The focus of Performance Practice activities is regular chamber ensembles and the Chamber Orchestra. All faculty members coach ensembles, and there are regular workshops devoted to a wide range of study and practice. The Academy's stock of period instruments is being constantly expanded, and is now large enough to form the basis of several ensembles. This will soon enable the Chamber Orchestra, at present using modern instruments, to transfer to period ones.

B Mus Early Music Curriculum

- | | |
|---|------------------------------|
| i) <i>Principal-study tuition</i> | vii) Techniques and analysis |
| ii) Masterclasses, performance classes | viii) Keyboard skills |
| iii) Chamber music | ix) Aural training |
| iv) Languages for musicians | |
| v) Art of teaching | x) History of music |
| vi) Repertoire and performance practice | xi) Humanities |
| | xii) Music electives |
| | xiii) Chorus |

See page 23 for details of v)-xii) above

Postgraduates follow an individually arranged programme. B Mus classes may be taken according to need and availability.

Harpsichord

Harpsichordists follow the full range of harpsichord and associated repertoire from the early 16th to the mid-18th centuries, particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler - with special reference to matters of style and ornamentation. Students take part in Baroque chamber groups both as continuo players and as soloists, and share in the expanding facilities and opportunities of the Early Music programme. Tuition and performance are given on copies of 18th-century harpsichords. There are classes in reading from figured bass and in more advanced continuo realisation, and there are lectures on the care, maintenance and tuning of harpsichords.

B Mus Harpsichord Curriculum

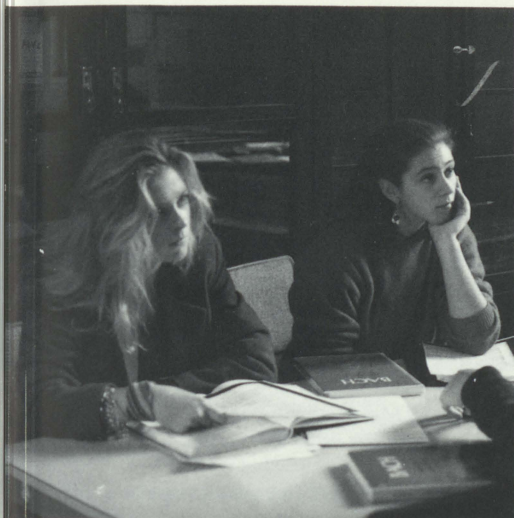
- | | |
|---|-----------------------------------|
| i) <i>Principal-study tuition</i> | vii) Techniques and analysis |
| ii) Masterclasses, performance classes, concerto work | viii) Keyboard/harpsichord skills |
| iii) Chamber music | ix) Aural training |
| vi) Languages for musicians | |
| v) Art of teaching | x) History of music |
| vi) Repertoire and performance practice | xi) Humanities |
| | xii) Music electives |
| | xiii) Chorus |

See page 23 for details of v)-xii) above

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability.



Pilar Fernandez



Pilar Fernandez

Repertoire and Performance Practice

Nicholas Anderson MA
George Caird BA, FRAM
Graham Collier OBE
Michael Freyhan MA
Bryce Morrison PhD, M Mus, MA

Academic Studies

George Biddlecombe PhD, ARAM
Timothy Bowers D Phil, B Mus, ARAM
Christopher Brown MA, FRAM
Graham Collier OBE (*Jazz*)
Melanie Daiken M Mus, ARAM
Dorothy de Val PhD, MA, B Mus, ARCT
Jonathan Freeman-Attwood M Phil, B Mus
Denise Ham (*Conducting*)
Malcolm Hill DrFil (Uppsala), M Mus, B Mus,
ARAM, FRCO
Nick Ingman (*Media Music*)
Colin Metters Hon ARAM (*Conducting*)
Jeremy Summerly M Mus, MA
Sarah Thomas B Mus, ARAM

Keyboard Skills

Richard Shaw B Mus (*Co-ordinator*)
Antonieta Notariello ARAM
David Pettit MA, B Mus, FRCO, Hon FTCL

Humanities

Members of the teaching staff at King's College, University of London

Supporting Studies occupy a position of fundamental importance at the Academy. Today's musician has to be versatile and well-informed in order to respond to the challenges of a rapidly changing professional world.

The performer must be familiar with modern ideas on 'performance practice' (particularly music of the Baroque and Classical era), contemporary music including jazz etc and a very wide range of repertoire and genres, and be able to share and pass on these skills and experiences to fellow-musicians and pupils. The Course aims to give the necessary flexibility for each student to develop in areas which reflect individual needs, abilities and aspirations.

Art of Teaching: specialist classes in vocal and instrumental teaching are held for undergraduates, normally in their third year. The classes form part of the requirements for the Licentiate (LRAM) Diploma in Teaching.

Repertoire and Performance Practice: this four-year programme is designed to act as a bridge between performance and related subjects. The fundamental aim is to develop an inquiring and informed approach to performance.

Keyboard Skills: for Principal-study keyboard players the aim is to develop musicianship through the keyboard and also to equip students with the necessary skills (sight-reading, transposition, improvisation) to achieve flexibility in seeking career development. For other students, the aim is three-fold: to develop musicianship through the keyboard, to gain keyboard 'familiarity' and to develop skill at preparation of accompaniments. The Yamaha Digital Piano Laboratory plays a significant part in the Keyboard Skills programme.

Aural training: the aim is to develop critical listening, which includes perception of period, style and structural procedures as well as a development of the 'inner ear' as an indispensable aspect for the musician.

Academic Studies

Techniques and Analysis: students work in seminar-sized groups and study harmonic, contrapuntal and analytical procedures, all from the performer's point of view.

Historical Studies: a two-year course is provided with the needs of the performer uppermost. The relationship of repertoire, performance practice (including editions) and analysis is constantly stressed in the overall context of performance studies.

Humanities: the broad range of subjects offered at King's College, London is available to Academy students in the first two years. Music is a life-enriching activity, and the musician is strengthened by a deeper perception and knowledge of the human experience in its many facets - art, literature, history, languages etc.

Electives: throughout the B Mus Course, students pursue electives designed to complement and strengthen their training and experience. A wide range of electives is available in both practical and academic areas. The electives can provide intellectual stimulation (eg historical topics; advanced harmony and analysis; lecture-recital; dissertation) as well as professional skills (eg instrumentation; notation, copying and proof-reading).

Alexander Technique

Dorothea Magonet (*Director*)
John Hunter (*Members of The Society*)
Ilana Machover (*of Teachers of the*)
Judith Magidov (*Alexander Technique*)
Misha Magidov (*Honorary Consultant*)

The Alexander Technique is concerned with an understanding of the body in relation to the strains and stresses of the modern world. The Technique enables people to release unnecessary tensions, change habits acquired through years of physical misuse, and rediscover the natural ease with which they were born. It is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession.

Students may be considered for individual lessons, which are initially given weekly; subsequently according to progress and need. Student demand is considerable; with direct assistance from the BT Community Programme, every effort is made to meet this demand.

Church Music



Patrick Russill MA, Hon ARAM (*Director*)
David Hill MA, FRCO
Martin Neary MA, Hon ARAM,
Hon FTCL, FRCO

The Academy's pioneering Church Music programme aims to develop understanding of the great Western tradition and to respond to the challenges and opportunities presented by today's revised and developing liturgical practices, deepening ecumenical and international contacts and a widening range of musical styles.

The course, taken in conjunction with a Principal-study instrument or voice, is available as a B Mus elective and in an intensive form for postgraduates.

Areas of Study

Equal emphasis is placed on the development of skills and the understanding needed for their thoughtful and imaginative use. Studies include repertoire, vocal technique and choir conducting, composition and arrangement, liturgy and worship,

The Church Music Course Choir at Neresheim Abbey, Germany

administration, communication skills and diploma preparation.

In addition, there is close liaison with other Academy departments – particularly Early Music, Organ, Choral Conducting and Contemporary Music. Services are regularly devised and presented in the course's liturgical 'home', St Marylebone Parish Church, in collaboration with the clergy.

Professional and international contacts

Close contacts are maintained with cathedrals and major churches in and around London; observation of rehearsals and services is a feature of the course. Residential courses have recently been given at Ely Cathedral and Neresheim Abbey, S. Germany.

The Alec Robertson Scholarship has been endowed for a course student to work within the musical establishment at Westminster Cathedral.

A detailed course brochure is available from the Admissions Officer.

Music and the Community

Graeme Humphrey ARAM (*Director*)
Margaret Hubicki MBE, FRAM, FRSA
(*Consultant*)

This programme explores the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). It is designed to widen the horizons of students through:

- a) a basic knowledge of different illnesses and handicaps and the musical requirements for each group
- b) encouraging the disabled to develop creativity
- c) learning how to use music as a means of communication, whether for the concert platform, classroom or hospital ward.

Guest speakers have come from St Marylebone Healing Centre, Nordoff-Robbins Music Therapy Centre, Mary Hare School for the Deaf, Disabled Living Foundation, Council for Music in Hospitals and Royal National Institute for the Blind.

The Music Therapy Unit in the Crypt of nearby St Marylebone Church offers a



Clare Holmes, Philip Sunderland and Sarah Warren – a Council for Music in Hospitals touring group

special opportunity to observe Music Therapy closely and to participate in seminars and discussions. Students may attend work at the Nordoff-Robbins Music Therapy Centre and audition for concerts given by the Council for Music in Hospitals in many different venues. Advice is available on every aspect of music for the sick and disabled. There is contact with 'Live Music Now', Shape,

the Association of Professional Music Therapists in Great Britain, the British Society for Music Therapy, the National Bureau of Handicapped Students, etc.

Further details of the course are available from the Admissions Officer. The Academy is very grateful to Guinness PLC for its help in enhancing many aspects of the course.

OUTLINE OF COURSE PROGRAMMES

B Mus (Performance) Course

The four-year **B Mus (Perf)** Course may be completed, exceptionally, in three years at fourth-year level. Those who do not fulfil all the degree requirements may qualify for the award of the *Professional Certificate with Honours*.

Special features include:

- degree study for performers with all the benefits of a combined conservatoire and university experience
- a unique breadth of study
- a flexible curriculum to meet individual needs including study abroad as part of the Course

Our aim is to enhance the education, training and careers of *performing musicians* at an international level, and all aspects of the Course are geared to this end. The 'academic' parts of the Course are designed to ensure that all studies are directly relevant to performance. This Course is a fundamentally new *performance* degree with the added high-level intellectual content offered by a leading university.

Please note that this Course is separate from the 3-year B Mus Course offered by the Music Department at King's College, University of London (see page 7).

General Curriculum

Part I (Years 1 and 2)

- i) *Principal Study* (instrument, voice or composition)

Related Studies – orchestras, chamber music, early music, contemporary music including media music and jazz, church music, choirs

Repertoire and Performance Practice

- ii) *Theoretical Studies* – music techniques, analysis, keyboard skills, aural training – all from the performer's standpoint

- iii) *Other Studies* – history of music, humanities, music electives, chorus

Part II (Years 3 and 4)

- i) *Principal Study* – see above

Related Studies – see above

Repertoire and Performance Practice

- ii) *Art of Teaching* (Year 3)

- iii) *Electives* (advanced practical and academic options)

The Licentiate (LRAM) Teaching Diploma is normally completed in the third year.



Alexander Kelly,
piano teacher,
with ICC Student

Rita Castile

Postgraduate Courses

The **Advanced Course** provides specialist training for postgraduates to the highest level. The Course is available both for those who have completed their undergraduate training at the Academy and for those from other institutions of higher education. In addition to Principal-study work, a range of complementary studies is available, including performance classes, supporting seminars (*Lieder*, repertory, etc), orchestras, chamber music, opera, early music, contemporary music, church music, etc; please see the relevant entries elsewhere in this Prospectus. There are opportunities to play concertos with the orchestras and to perform in the many recitals, as well as the Academy's unusually wide range of competitive prizes. There are also regular, important series of evening chamber concerts and recitals. Many distinguished international artists give masterclasses throughout the year in all subjects.

The emphasis is on performance, and each student's wishes and requirements are individually considered and monitored. The Course forms a 'bridge' to a professional career, and those applying should have a clear idea of their future aims, whether in opera, solo, chamber or orchestral work. Those who satisfactorily complete the Advanced Course are awarded the Certificate of Advanced Studies.

The **M Mus Course** provides an intensive programme in which Principal-study and related work are complemented by supporting academic study at postgraduate level. The

Academy's full range of activities is available for M Mus students for whom two Course options are offered: *Performance* or *Composition*. A separate brochure is available on request.

It should be noted that the duration of this Course is a full year: October to the following September.

Intermediate Certificate Course

This well-established pre-college Course is run in conjunction with London University. It lasts a year and is intended for students from the Far East. Auditions for entry to the Course are held in the Far East in the November prior to its commencement. Students who follow the Course often audition for one of the Academy's other full-time courses the following year.

English language tuition is provided on an intensive basis and individual weekly lessons are given in Principal Study (vocal, instrumental or composition) and a second study. Regular classes are held in aural training, music theory, analysis and music history. Regular visits to concerts and operas in London are an integral part of the Course as are cultural visits to important places in the United Kingdom. The Academy's Licentiate (LRAM) Diploma in Teaching, recognised internationally, may be taken as an integral part of the Course.

Those proceeding to further study at the Academy may follow a 'bridging' course to provide continuity. A number of scholarships are offered to assist students with tuition fees. A special booklet gives full details of the programme of study. See page 27 for application information.

Entrance Qualifications

Undergraduate

Age: 17 at the time of registration (but see below – Special Admissions).

Musical standards: evidence of professional performing potential in Principal study, sound general musicianship, a good aural response. There is no formal minimum standard in Keyboard Skills but a Grade 5 (minimum) standard of the Associated Board is desirable in piano, where keyboard is not the Principal study, to enable students to develop their keyboard skills.

Academic qualifications

Normally at least two A-level passes including either A or B grade in Theoretical and/or Practical Music or a distinction in Grade 8 of the Associated Board in a practical study as an equivalent to the A or B grade;

normally B or C in at least one other A-level subject;

a good pass in GCSE/GCE European foreign language is desirable.

a pass at the new 'AS' level counts as a half 'A' level.

Please contact the Admissions Officer regarding Scottish and Irish equivalents.

Special Admissions: sympathetic consideration is given to:

- (i) those below the normal minimum age (but not below 16)
- (ii) 'mature' candidates who lack the normal minimum academic qualifications
- (iii) other gifted candidates who lack the normal minimum academic qualifications

Alternative qualifications: the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. Grade 8 passes of the Associated Board in a practical study and theory are accepted as the equivalent of one 'A' level pass in Music. The CSE (Grade 1) is equivalent to an 'O' level pass.

Overseas candidates: these candidates may verify the acceptability of their qualifications with the Admissions Officer.

Postgraduate

Age: normally 21 by 31st December in the year of entry.

Musical standards: at least equivalent to a recognised music diploma in the Principal study.

Academic qualifications: none; but candidates should normally be completing or have completed a full-time (undergraduate) course of musical

study. Candidates for the M Mus Course must normally possess a good honours degree in Music.

Auditions are not normally offered to candidates over the age of thirty.

Intermediate Certificate Course

Please apply to the Admissions Officer for information, including fees.

English for Musicians

Those accepting a place at the Academy, who are from a country where English is *not* a first language, are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this examination, or one of a similar recognised standard, in their own country soon after accepting a place at the Academy. Students may also be required to attend a one- or three-week preliminary course immediately preceding their first term at the Academy, as well as regular classes during the term time. An extra fee, in addition to the general tuition fee, is payable. Full details are issued to those accepting an Academy place by the Admissions Officer.

Entrance Procedure

The main Examinations for entry to the B Mus(Perf) and Postgraduate Courses in September 1993 will be at the Academy, 4 to 11 December 1992. The Examination may last up to a full day; candidates are therefore advised to make appropriate arrangements.

Applications for admission, on the official entry form, together with the audition fee of £30 for those auditioning in London (£100 for North American candidates auditioning at the College Conservatory, Cincinnati) must reach the Admissions Officer no later than 1st October 1992 (15th February 1993 for conductors, also those auditioning in Cincinnati). **If the applicant is not considered eligible for the Entrance Examination the application fee will be refunded** (half the fee for composers). Those who wish to be considered after 1st October should send a curriculum vitae to the Admissions Officer; a late fee of £10 is payable by those subsequently called for audition.

All candidates for the B Mus Course are required to fill in an UCCA form as well

as the Academy entry form; the UCCA form may normally be obtained from a school or college and must be returned to UCCA by 1st October 1992. A small additional UCCA fee is payable.

Please note that the three-year B Mus Course (Code W302) offered by the Music Department at King's College, University of London, must be separately applied for via the UCCA system.

Audition Requirements

Principal Study

General: a programme lasting approximately 20 minutes should be prepared. *Technical work* (scales, arpeggios etc) may be required of all instrumentalists. *Sight reading* will be given for all candidates ('quick study' for singers and organists).

Accompanists: an accompanist will be available, *but candidates are strongly advised to bring their own.*

Violin: *undergraduates* – the first movement with cadenza of a concerto by Haydn or Mozart, a contrasting piece and all scales and arpeggios as well as

3rds, 6ths and octaves (3 of each – candidate's choice); *postgraduates* – the first movement of a major concerto written after 1800, a contrasting piece and technical work.

Viola and Cello: the first movement of a major concerto, a contrasting piece and technical work. Technical requirements are as for Grade 8 of the Associated Board.

Classical Guitar: *undergraduates* should present three pieces and *postgraduates* four pieces from (i) a contrapuntal work written between c.1550-1750 (ii) a movement in Sonata Form (iii) a theme with variations (iv) a dance movement (v) a work, or movement(s), written after 1950.

Harp: two contrasting pieces, one of which must be from the twentieth century, plus a study; details of scales and arpeggios from the Admissions Officer.

Woodwind: the first movement of a major work and a contrasting piece.

Brass: a free-choice programme; one or two of the works should be an original composition for the instrument.

Singing: a free-choice programme, sung from memory, reflecting contrasts of style, period and language (two or three should be offered). At least one song/aria must be in a language foreign to the candidate. Candidates for the Opera Course should include two contrasted operatic arias. All candidates will declaim a piece of dramatic English poetry or prose and perform a 'quick study'.

Piano: a programme consisting of 2–3 pieces contrasting in period, character and style.

Piano accompaniment: accompanists should bring their own soloist(s), and present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented.

Répétiteur: répétiteurs should coach their singer in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected.

Organ: three pieces (Baroque, Romantic, 20th-century), sent to candidates one month before the examination, and a 'quick study' presented 30 minutes before the audition (no keyboard available for preparation of this).

Composition: undergraduates must send several examples of *original* work including at least one large-scale orchestral/ensemble piece; *postgraduates* must send at least three pieces including an orchestral work and another including solo voice(s) and/or chorus. All Composition candidates must send their portfolio of works to the Admissions Officer by 15th November 1992.

Media Music and Jazz: candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental or vocal technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). Composers must submit a portfolio – as outlined in the previous paragraph.

Conducting: Entrance Examinations are held in the spring for entry in the following September. Overseas and EC candidates – *see below* for other important information. The closing date for the receipt of applications is 1st February 1993.

Other subjects: two or three contrasting pieces should normally be offered, preferably works not prescribed in any current examination or college entrance-audition list.

Academic Work

Musicianship and keyboard skills: tests, for all undergraduates, will include harmonisation of a melody and other suitable skills. The aim is to assess the candidate's innate musicianship and ability to respond to teaching rather than to test developed skills. There will also be testing of the candidate's pitch, harmonic and rhythmic awareness.

Written paper: all undergraduate candidates are required to take a written paper which comprises questions on a musical extract – harmony, tonality, motif, structure, style etc, as well as a short essay question of a general musical nature. M Mus candidates may be required to take a special paper in essay work. The Academy regrets that it cannot issue specimen papers.

Written work: all candidates (except Advanced Course) should bring a few examples of written work (harmony exercises, history of music essays etc).

Candidates from Overseas

All Western European candidates *must* attend the main auditions in December 1992. Other overseas students are strongly advised to do likewise (but see also below).

Candidates living in North America (Canada, Mexico, USA)

All candidates from North America must attend for audition *either* in London in December 1992 or in Cincinnati 13th–15th March 1993. However, the auditions in Cincinnati will not be open to composers or conductors (see below).

Candidates wishing to take their auditions in Cincinnati must ensure that the application form is returned to the Admissions Officer by 15th February 1993. The application fee is £100.

Candidates from Asia

All candidates (except composers) living in Asian countries must attend for audition *either* in London in December 1992 or between 2nd and 13th November 1992 in Tokyo, Seoul or Taiwan (see below). However, these auditions will not be open to composers or conductors (see below).

Candidates wishing to take their auditions in an Asian centre should write to the appropriate address (see below) for an application form – which must be received by 10th October 1992.

Auditions for candidates in Asia (all courses)

Applicants from these countries for all Academy courses should write to the Admissions Officer at the Royal Academy of Music giving notice that they intend to apply for entry. In addition:

Japanese students should apply direct to: University Consultants, 1-2-38-402, Sadohara-cho, Ichigaya, Chinjuku-ku, Tokyo 162, Japan.

Korean students should apply direct to: Ye-Eum Foundation, IMI Building, 581 Chungjeong-ro 1 Ga, Joong-Ku, Seoul, Korea 100-151

Taiwanese students should apply direct to: Taipei Philharmonic Foundation for Education and Culture, Basement, No 28, Lane 233, Tun Hua South Road, Section 1, Taipei, Taiwan ROC.

These applications must be received in the Asian centre concerned by the date shown on the individual application form.

Cassette recordings

Cassette recordings of Principal-study performances may only be submitted by applicants living in countries other than in Western Europe, Asia or North America. Tapes must be received by 1st December 1992.

Candidates who are offered a place on the evidence of a tape recording *must* attend a confirmatory audition in the *first week* of the academic year.

Composers

Composers must submit a varied portfolio of their work to be received by 15th November 1992. Applicants not deemed suitable for further consideration will be given a half refund of the application fee.

Conductors

The closing date for applicants is 15th February 1993. Overseas or EC candidates may, if they wish, submit a video recording of their orchestral conducting (*not* choral) which will be regarded as a preliminary assessment. Candidates deemed suitable to proceed to a full audition will be required to attend the March 1993 auditions. Those considered unsuitable for these will receive a half refund of the application fee. Video tapes must also be received by 15th February 1993.

Tuition Fees

Fees for full-time courses for 1993-4 have not yet been fully determined. As a guide, inclusive fees for 1992-3 are as follows:

Home and EC students:

B Mus: £2,770

Advanced and M Mus: £2,770

Overseas (non-EC) students:

B Mus: £7,660

Advanced Course
(except Piano, Opera): £7,410

Advanced Course (Piano): £7,100

Advanced Course
(Singing including Opera): £9,110

M Mus Course
(as Advanced Course – as above plus registration and examination fees).
Students pay a separate examination fee for this Course.

Intermediate Certificate Course:
see page 26

Other Fees

Application Fee – £30

North American Application Fee – £100

UCCA fee – this is also payable on application (form obtainable from your school, college etc).

Late fee – £10

Audition Rescheduling Fee – £10

English for Musicians - details from the Admissions Officer

Library Deposit – £50 (refundable)

Local authority awards and grants

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for the B Mus Course; 'discretionary' awards may be available for the Advanced and M Mus Courses. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to the local education authority as early as possible following acceptance by the Academy.

EC Students: B Mus Course

The British Government accepts responsibility for the payment of EC students' fees for undergraduate courses, provided that such students satisfy the normal requirements (as for British students). EC students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in an EC country.



Pilar Fernandez

Members of the Sinfonia on arrival in Seoul Airport, April 1991

Payment of tuition fees

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for **Home and EC students** are payable in all circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EC Authorities in England that they will be paying fees on behalf of the student, the first term's fees are due by the 15th of the month prior to the start of term. Non-payment by the due date will mean that the student's place cannot be guaranteed. Fees for the remainder of the academic year are due seven days in advance of the start of each term. In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for **Overseas students** are payable **in advance** in all circumstances. Payment is due by the 15th of the month prior to the start of the term in which the student commences. Non-payment will mean that the student's place cannot be guaranteed.

Termination of studentship

Where a student withdraws from studentship, after the completion of the first two terms, one clear term's notice of intention is required. Failing this the Academy will charge one term's fees in lieu of notice.

Certification of fees

All new students (other than those who have been approved for a Local Authority or EC award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

Overseas students

Fees for overseas students (except EC) are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom for a minimum of three years prior to 1st September of the year in which the course commences. Students are urged to verify their residential status before accepting a place at the Academy and so be certain of their fee obligations. In cases of doubt, the Admissions Officer can give advice. Arrangements to obtain a visa to study at the Academy must be made in good time. The Admissions Officer can write a letter of support if names and addresses of Embassy representatives are supplied.

USA students

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764. The Admissions Officer can supply further information concerning the GSL programme.

Additional Information

Health

On commencing their course students should register with a General Practitioner in the area in which they live. The Academy Physician may be consulted only through the counselling service.

Overseas students are strongly advised to take out a health insurance policy as they may be required to pay for medical treatment.

Recording facilities

Facilities are available to record and video student performances for future study and discussion. Students are able to study modern recording techniques under the direction of a qualified specialist.

Platform department

Presentation is a most important element in any professional performance. Students who take part in Academy recitals are required to attend a platform rehearsal for supervision of this essential aspect of concert work.

Library

The Library has over 120,000 items, and is essentially a many-faceted working collection. It provides supporting materials for Academy courses, and has a large collection of books and sheet music. The Armstrong Room houses the reference collection and has accommodation for quiet study. There are audio facilities, including record/cassette decks and radio, compact discs, LPs, etc. Other facilities include microfilm/microfiche materials and a reader-printer.

The Orchestral Library has about 4,000 sets of orchestral parts, including Sir Henry Wood's Library, presented to the Academy in the 1930s. There is a large choral collection.

The Academy possesses an important collection of manuscripts and early printed editions, some of which are unique: they may be consulted by appointment only. The rarest of these editions have recently been rebound with the help of the Steel Charitable Trust. Since May 1987 the Library has housed a Sullivan Archive presented by

Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado* and Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* and *Serenade to Music*. B Mus students are able to use the Library facilities at both King's College and the Senate House, University of London. An inter-library loan scheme operated by the British Library gives access to still further resources.

A Handbook is available from the Librarian.

Careers advice

Regular sessions are arranged to give advice about the various facets of the music profession as well as promotional, administrative and financial matters.

Refectory

The Academy's recently refurbished refectory is open during the day time for meals and light refreshments.

Courses for Juniors

Director of the Junior Academy

Jonathan Willcocks MA

The Academy provides training for musically talented children of school age, especially as a preliminary to music studentship.

This Course takes place on Saturdays during term. Entry is by audition, from age nine upwards. Auditions are in March for entry the following September. A detailed Prospectus is available from the Junior Academy office.

Intermediate School

A limited number of places is available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise. Full details are available from the Junior Academy Office.

A First String Experience

Wendy Max Hon ARAM (Cello – Course Director)

Judith Curtis (Violin/General Music)

Cecily Mendelssohn (Violin/General Music)

The Academy offers places to groups of six- and seven-year-olds, with no previous experience, to learn the violin or 'cello. Tuition is based on the group methods pioneered in this country by

Sheila Nelson. A leaflet giving full details is available from the Junior Academy Office.

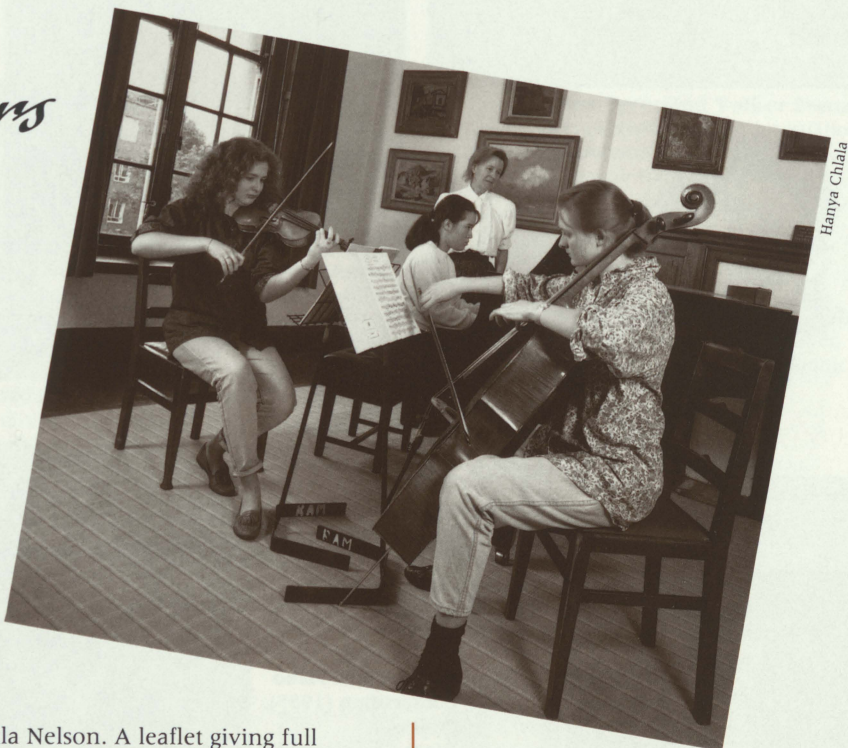
Junior String Ensemble Experience

Wendy Max Hon ARAM (Cello – Course Director)

Cecily Mendelssohn (Violin/General Music)

assisted by other string specialists

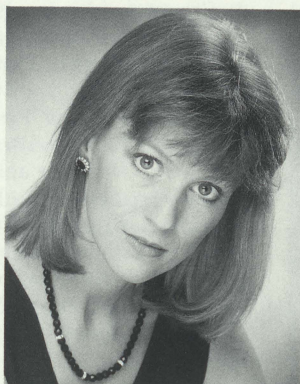
This course, from September 1992, is available for children aged 8–11. A leaflet giving full details is available from the Junior Academy Office.



Hanya Chlala

A Gallery of Former Students

Jill Washington (1980) soprano; Christine in London production of *Phantom of the Opera*, 1991



Chris Baker



Chi-chi Nwanoku (1981) double bass player; recording artist; principal artist and soloist with the English Baroque Soloists, Orchestra of the Age of Enlightenment, Amsterdam Baroque Orchestra; broadcaster



Mark Wigglesworth (1989) associate conductor, BBC Symphony Orchestra; musical director, The Opera Factory



Kevin Bowyer (1982) organist; recitalist; broadcaster; solo recording artist

John Wright



Katie Vandyck

Jennifer Stinton (1985) Flautist; solo recording artist, Collins Classics



Nicholas Daniel (1983) oboist and solo/duo recording artist, Virgin Classics; principal oboe, City of London Sinfonia; member of staff, Guildhall School of Music and Drama

Many famous musicians – singers, players, conductors, composers – studied at the Academy. Some have returned as teachers to stimulate new generations of young musicians; others have settled all over the world and become leaders in their chosen branches of the music profession. Amongst the most distinguished names are: Sir Arthur Sullivan, Sir Henry Wood, Sir John Barbirolli, Dame Eva Turner, Dame Myra Hess, Sir Arnold Bax, Eric Coates, Lionel Tertis, Frederick Grinke, Sir Clifford Curzon, Moura Lympany, Peter Katin, Denis Brain, Richard Rodney Bennett, Sir Harrison Birtwistle, Nicholas Maw, Michael Nyman, Simon Rattle, Felicity Lott, Philip Langridge and John Dankworth.

Academy students develop their musical talents in all sorts of ways. There is no room here to depict all our distinguished alumni, so the photographs on these two pages show just a handful of recent students who have entered the music profession within the last decade or so and have already made their mark.



Duncan Prescott (1987) clarinetist, chamber musician and recitalist; member of Nash Ensemble

José Feghali (1982) pianist and winner, Van Cliburn International Piano Competition (1985); Professor, Texas Christian University, USA



Suzie E Maeder

Joanna MacGregor (1983) pianist; solo recording artist, Collins Classics; broadcaster



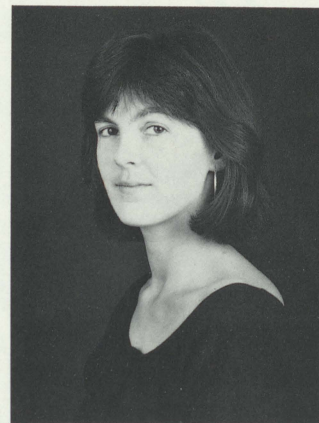
Peter Rauter



Vanburgh String Quartet one of the country's leading chamber music groups; Gregory Ellis (1983 *violin*), Elizabeth Charleson (1982 *violin*), Simon Aspell (1984 *viola*) and Christopher Marwood (1984 *cello*)

Nigel Clarke (1987) associate composer to the Young Concert Artists' Trust

Peter Rauter



Rachel Gough (1988) principal bassoon, BBC Symphony Orchestra

Richard Haughton/BMG



Evelyn Glennie (1985) percussionist; solo recording artist, BMG Records

Douglas Boyd (1980) oboist and solo recording artist; founder member and principal oboe, Chamber Orchestra of Europe

Jörg Reichardt



Jean Rigby (1981) mezzo soprano and principal artist, Royal Opera House Covent Garden and English National Opera



Hans-Peter and Volker Stenzl (1990) duo pianists, multiple international prizewinners; recording artists, Deutsche Harmonia Mundi



Claire Briggs (1987) principal horn, City of Birmingham Symphony Orchestra; solo recording artist, Classics for Pleasure



Hanya Chlala

Andrew Manze (1987) leader, Amsterdam Baroque Orchestra; director, Concerto Copenhagen (Denmark) and La Stravaganza (Cologne, Germany); solo recording artist, Harmonia Mundi USA



Christopher McShane (1989) tuba player, Royal Philharmonic Orchestra



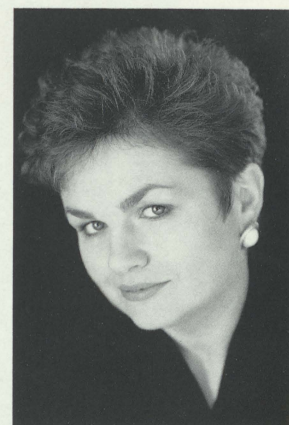
Gabrielle Lane (1983) saxophonist; recording artist; member, The Fairer Sax



Richard Watkins (1982) principal horn, The Philharmonia; member of staff, Royal Academy of Music



Richard Hand (1984) and **Tom Dupré** (1982) guitar duo, performing and broadcasting internationally



Susan Bullock (1983) soprano; principal artist, English National Opera

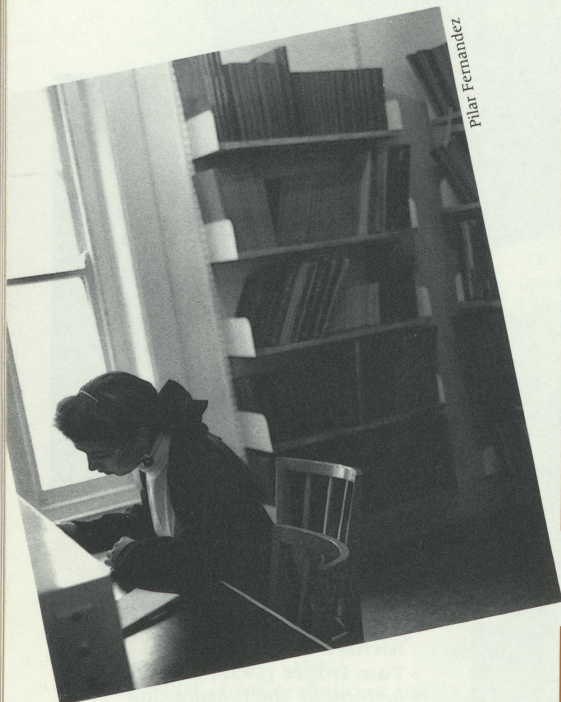
Students' Union

The Students' Union at the RAM was founded in 1967. All students are automatically members of the Students' Union.

The Students' Union Executive Committee consists of eight elected officers, each with a specific post. These are: President, Vice-President, Treasurer, Social Secretary, Welfare Officer, Publicity Officer, Sports and Societies Secretary and Charity Secretary. The Committee meets once a week and aims to provide social and sporting activities for the students as well as being a channel of communication between the students and the Academy Administration and representing the students in various official meetings with the professors and administrative staff. There are also two representatives from the Students' Union at Governing Body meetings. The RAMSU is affiliated to the NUS, and so has access to NUS resources, including free legal advice to all students.

Social life at the Academy includes a variety of activities and functions. RAMSU organises discos and jazz nights and also holds Grand Balls in the summer and at Christmas. The Union also arranges screening of one or two films each term for a small entrance fee.

Football is the most popular sport in the Academy and the team plays most weekends. Fixtures are arranged against other London music colleges and occasionally against the London orchestras. There is also a cricket team in the summer, and occasionally tennis matches are arranged against the staff in



Pilar Fernandez

Support Groups

The RAM Foundation actively administers the funds for student bursaries and scholarships. These funds have been substantially provided over the years by public subscription and private donation.

Chairman: The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

The Development Office actively seeks recurrent funds to help underwrite the Academy's educational plans – including sponsorship for musical events and new courses, endowments for major teaching posts and finance for all aspects of student welfare and recreation. The Development Office also promotes the Academy both in Britain and abroad, publishes the Diary of Events, regular Newsletters and the bi-annual *RAM Magazine* and co-ordinates all fund raising events.

Director of Development: Peter Shellard BA

The Friends of RAM aim to involve interested members of the public in the Academy's musical and social life. There are over 500 supporters who have benefited by attending special events, receptions and parties while helping the Academy in its life and work. Those interested should apply to the Membership Secretary (tel: 071-935 1665).

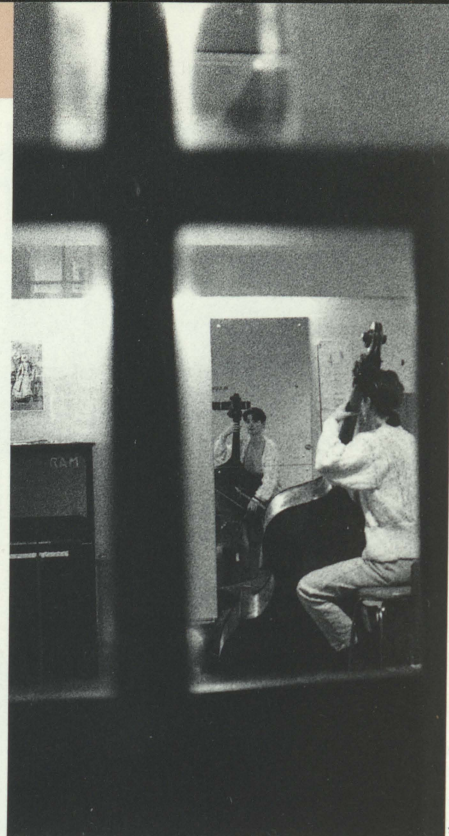
Chairman: Philip Feakin

The RAM Guild, founded in 1988, draws its members from the Fellows, Honorary Fellows and Honorary Members of the Academy. Like the *Friends*, it supports student performances and activities and has its own special events and receptions.

Chairman: Christopher Morris FRAM

The RAM Club, founded in 1889, promotes social activities among those who are, or have been, connected with the Academy. There are 1,600 members. Meetings – social and musical – are held periodically, and the *RAM Magazine* is sent to all members. Students are especially welcome. The Club affords members opportunities to meet professors and other Club members on a social level, as well as to attend courses given by international artists. Further particulars may be obtained from the Honorary Secretary of the Club, at the Academy.

President: Alexander Kelly FRAM



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Board of Directors and Governing Body

President

HRH The Princess of Wales

Directors and Members of the Governing Body

Guy Whalley MA, Hon FRAM (*Chairman*)
The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

Robert Carnwath QC

Sam Gordon Clark Hon FRAM

Sir Hugh Cubitt CBE, JP, DL, FRICS, Hon FRAM

Peter Hemmings MA, LLD, Hon FRAM, FRASMD

Michael R Hoare, Hon FRAM

Peter le Huray MA, Mus B, PhD, Hon RAM

The Rt Hon Lord Justice Lloyd PC, Hon FRAM

Donald Mitchell MA, PhD, Hon RAM

George Nissen CBE

Robert Ogden FCA, Hon FRAM (*Hon Treasurer*)

Curtis Price AM, PhD

(*King Edward Professor of Music, King's College, London*)

John Reizenstein

Andrew Stewart-Roberts

Secretary to the Governing Body

Patrick Maddams BA (Econ)

Representatives to the Governing Body

Two Professorial Staff Representatives

Two Student Representatives

One Administrative Staff Representative



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Front cover:
Sigmund Nissel, of the Amadeus Quartet, with
the prizewinning Gould Piano Trio.